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ON THE COVER: A traditional scene, conjuring up images of Christmas past, joy at Christmas present, happy expectations of Christmas future as painted for the Hammond Times by Alex D. Sniffen.

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GENESIS OF A MODERN CLASSIC

BY WILLIAM S. JOHNSON

"Amahl and the Night Visitors," Gian Carlo Menotti's little one-act Christmas parable, has become such an annual ceremonial spectacle that it has virtually taken over the place once occupied by Dickens' "A Christmas Carol." Because it uses a small orchestra and makes modest demands on its singers, it has become a favorite of lesser opera companies, college opera workshops, and amateur troupes and receives hundreds of performances each Christmas season. It began to be produced nearly everywhere, every year, after its 1951 premiere, not only in this country but all over the world, including Japan. It is still one of the most valuable properties in the catalogue of G. Schirmer, which published it, and its unquestionable charm has given it about as good a chance of immortality as any opera written since those of Strauss and Puccini.

Once again this year, on December 12, "Amahl" will be telecast by the National Broadcasting Company and sponsored by the Hallmark Hall of Fame, the same team that presented the initial telecast, and very first production anywhere, December 24, 1951.

The genesis of the opera predates the premiere by several years and involves the usual agonies of creation. Because of television's incredible reach, Menotti is so closely linked with "Amahl" that it's easy to forget he was an established composer and librettist by the mid-1940's, having already achieved considerable success with "The Consul" and "The Medium," not to mention "The Telephone," "The Island God," and "The Old Maid and the Thief." In the opinion of more than one critic, Menotti's "Amelia Goes to the Ball," his first work, shows that he started full-fledged and was a master of his craft at 26.

The success of "Amelia," a bit of Italian *opera buffa* with an Italian libretto, brought it to the Metropolitan Opera House. The critics praised the expertness and self-confidence with which it was written. "All of a sudden, I found myself famous," Menotti recalls. N.B.C. immediately commissioned a humorous one-act opera—to be written expressly for radio. The result was "The Old Maid and the Thief," his first libretto in English.

After these successes came "The Island God," possibly the biggest flop in the history of the Metropolitan Opera House. But the twin triumphs, "The Consul" and "The Medium," followed in quick succession and by the late '40s, Menotti was an obvious candidate for another commission from N.B.C.—this one for a short opera created expressly for television, the first such assignment for the

medium. The commission, issued on the advice of the late Samuel Chotzinoff, lay around for a couple of years before any work was done. Menotti had accepted the money but found himself "without one idea in my head." At one point Menotti became so disenchanted with the idea that he offered N.B.C. its money back. N.B.C. replied that it didn't want the money, it wanted an opera. Menotti waited around for one of those incidents that he needed to inspire him to action, and in November of 1951 he finally found one while walking rather gloomily through the Metropolitan Museum of Art, where he happened to see the "Adoration of the Magi" by Hieronymus Bosch. The picture set his mind working on a Christmas theme, and he quickly evolved the idea that was to be realized in "Amahl," an opera about a lame little boy who joins the three Wise Men on their pilgrimage to Bethlehem.

In writing "Amahl," Menotti says he tried "to recapture my own childhood." As a boy in Italy he knew nothing of Santa Claus, but instead looked forward to the gifts brought by the Three Kings. He says he could remember hearing them and "the weird cadence of their little song in the dark distance; the brittle sound of the camel's hooves crushing the frozen snow; and the mysterious tinkling of their silver bridles."

Menotti's favorite king was Melchior, because he was the oldest and had a long white beard. His brother favored King Kaspar, but instead looked forward to the gifts brought by the Three Kings. He says he could remember hearing them and "the weird cadence of their little song in the dark distance; the brittle sound of the camel's hooves crushing the frozen snow; and the mysterious tinkling of their silver bridles."

Menotti presented his idea to Chotzinoff—a crippled boy and his mother are visited by the Three Kings who are on their way to pay homage to the "Child about to be born" and when Amahl offers his crutch as a gift to the Child he is miraculously cured of his lameness. The Russian-born producer thought it "simply great."

Menotti started work on words and music only a month or so before its scheduled broadcast, writing a few pages at a time and giving them to his cook to take to the Mount Kisco (New York) railroad station, where N.B.C. couriers picked them up. Rehearsals were already underway in a drab old ballroom in the Hotel Edison before the manuscript was completed. Menotti had discovered in the Columbus Boys Choir, in Princeton, a boy soprano, Chet Allen, whom he thought ideal for the principal role.

Rehearsals were often chaotic. The opera was about



three-fourths written, but the orchestration was not done. Menotti kept changing words, notes, blocking. N.B.C. Opera Company officials still refer to it as one of the most brilliant "creations on stage" ever accomplished and recall that it was "very confusing, very exciting, very creative." A rehearsal highlight was to be a visit by Toscanini to the stark room with its high back chairs, taped floor, and makeshift props (Allen used a broom for his crutch). On the day of the great Maestro's visit nothing was normal. Young Allen showed up at rehearsal spotless, in a blue suit instead of his usual blue jeans and sports shirt. Great excitement and nervousness prevailed, but, alas, Toscanini did not appear.

A week later, Olin Downes, the late music critic of the *New York Times*, came to preview the opera he had been hearing about. Allen was back in blue jeans toting his broom about the pretended stage that had been taped out on the floor. Suddenly Toscanini walked in and seated

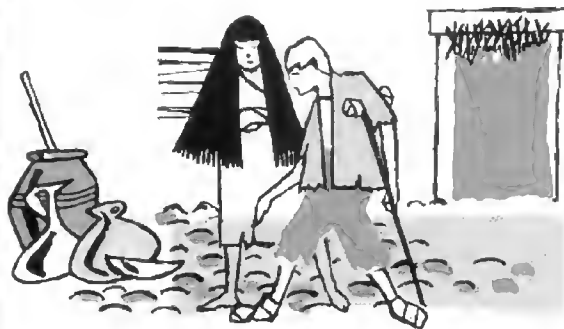


himself beside Downes, who beamed broadly as he appreciated one of the brightest moments of his life. The opera was performed straight through with all parties contributing to an inspired and superb performance.

As Chet Allen, broom on his back, marched off the floor in pursuit of the Kings, and brought the rehearsal to a close, a flood of emotion typical of Italian weddings and funerals filled the musty ballroom. Toscanini wept, Menotti wept, Downes wept, everyone wept. That day's rehearsal, with the great Toscanini present, is still considered by those present to be the finest single performance of "Amahl and the Night Visitors."

Downes was so overcome by the performance that he told his paper he wanted page one for his review following the premiere telecast. Breaking precedent, the *New York Times* and many other papers reviewed the 47-minute TV opera on the front pages as a major story.

"Amahl and the Night Visitors" is Menotti's greatest triumph, no question about it. It has also brought Menotti hundreds of letters of appreciation from children all over the world. "Thank you," one child wrote recently, "for writing 'Amahl.' I like it best where Kasper said 'licorice.' But I have to close. Sincerely . . ."



ARRANGING WORKSHOP

BY JOHN P. HAMILTON

Here's a new arranging project for you ambitious organists and students. The idea of this project is to become familiar with the simple ballad type PROJECT MELODY, (illustrated herewith) and then arrange an effective organ accompaniment that will enhance (but not overpower or overcome) the original tune. You may imagine the melody being sung by a solo male or female voice, or perhaps played by a solo instrument. Or, if you're especially interested in church music, you can imagine the melody being sung by the congregation *en masse* while you play a complimenting addition to the total sound by means of your accompanimental innovations.

In order to hear your accompaniment with the solo melody, you should hum the tune while you play your arranged accompaniment. Many musicians and students own tape recorders and, of course, a recorder makes it possible to develop an easy means for you to record the melody (voice or instrument imitation with your organ) and then play it back while you accompany yourself at

the organ. Too, a last resort that's open to everyone is to seek the help of a relative or friend to perform the lead melody.

Future editions of the "Times" will contain analyzed examples of this project, as developed by renowned professional organists. Try to become thoroughly familiar with the melody now, so that you will be able to compare your work with that of professionals and thereby improve your skill and ability.

To assist you in acquiring the basic understanding to participate in this project, and to provide you with a developmental instruction process, I have analyzed the PROJECT MELODY, and then arranged the first four measures of the project tune in five different styles. You should become familiar with the analysis of the melody and then take each example (and only one at a time), study the analysis of the example, play the example several times, and then try to complete the accompanimental arrangement in that style. Next, try to devise an adequate registration for your accompaniment. After you study the five examples in this manner, you should "turn yourself loose" on a fully original innovation.

ANALYSIS OF

PROJECT MELODY

PROJECT MELODY

The musical notation for Project Melody consists of two staves. The first staff is in G major (one sharp) and the second is in F major (one flat). The melody is a simple six-tone folk-type melody. Chords are indicated above the notes, and scale degrees are written below the notes.

Staff 1 (G major):
 Measure 1: F (Dm7), G (Gm7)
 Measure 2: A (C), B (C7)
 Measure 3: C (F), D (Bb)
 Measure 4: E (D7), F (Gm7)
 Measure 5: G (F), A (C)
 Measure 6: B (F7), C (C7)

Staff 2 (F major):
 Measure 1: F (Dm7), G (Gm7)
 Measure 2: A (C), B (C7)
 Measure 3: C (F), D (Bb)
 Measure 4: E (Bbmaj7), F (F#dim7)
 Measure 5: G (Gm), A (Gm)
 Measure 6: B (C7), C (F)

The tune is a simple six-tone folk-type melody with a basic, gracefully-flowing rhythm which is characteristic of many hymn and folk ballads. A common error in singing a melody of this kind is to run out of air near the end of each two and three count tone. By so doing, you interfere with the flowing continuity which is the only melodic interest in the somewhat trite structure. The harmony is indicated in modern symbols by the signs written above the notes, and in the traditional pedagogic formula with the scale degree written under the notes. You may alter

the harmony in your arrangement, but, so that one factor will remain constant for comparison, do not change the melodic structure. The form employed is the sixteen-bar folk pattern (also used for the verse of many hymns, show tunes and popular songs) with a main four-measure theme a secondary or answering four-measure theme, a repeat of the main theme, and then a closing theme which is often an exact repeat of the secondary (second) theme. The project tune, however, uses a development of the secondary theme for a more positive conclusion.

ANALYSIS OF EXAMPLE ONE

Solo (Baritone singer or Cello)

Organ acc.

Melody

The solo has been assigned to a baritone singer or a cellist. (A cello would sound a little better if the key were raised a third to the key of A major.) Notice that the organ accompaniment doubles the solo part (left hand) which, of course, makes an organ solo rendition possible. However, this procedure is of doubtful value when accompanying a capable soloist. It is also difficult to devise a registration that will not interfere with the soloist. Your registration experiments may begin with cello melody on the Great manual for left hand, and an S' and 4' flute (as pre-set F) for right hand on the Swell manual. Use a rich 16' soft pedal.

ANALYSIS OF EXAMPLE TWO

Solo (Violin)

Organ acc.

Gl.

The melody, to be played on a violin, is written an octave higher than the original in order to achieve an effective range for this instrument. The accompaniment needs a very quiet registration with a small crescendo and decrescendo for the bass part (pedal) in measure four.

ANALYSIS OF EXAMPLE THREE

Solo

Organ acc.

The melody is unassigned, but certainly with this undulating, arpeggio, hymn-style accompaniment, it could be performed by a rich contralto voice, or, if raised an octave, by a solo flute. Notice that the V17 (Dm7) harmony, on count four of the first measure, is extended to a secondary ninth chord by adding the E. The harmony of the fourth count of measure three is extended to a dominant ninth by the addition of D. Use caution with your registration—especially with the balance that you achieve between manuals and pedal, which should be quiet and unobtrusive.

ANALYSIS OF EXAMPLE FOUR

Solo

Organ acc.

Example Four is a much more complicated totality. The organ treble part could be omitted for simplification, and the right hand assigned to the half-note counter melody that is written for the thumb of the left hand. Because of movement and full harmony, this accompaniment would tend to "take over" from a soloist. Therefore, the best use of this style would be to accompany a large group of singers (as a church congregation) who were familiar enough with the melody to "carry their part" without organ support.

ANALYSIS OF EXAMPLE FIVE

Solo

Organ acc.

Example Five can be used for the same purpose as Example Four. The bass part can be registered loud and still not interfere with group singing, especially if the melody is being exuberantly shouted by many voices. If this accompaniment were used to support a popular song stylist, you could play both hands on the same manual, and employ glissando with each chord change.



X-66*

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*Engineering designation

HAMMOND ORGAN SOCIETY

news



Lakeside Chapter and Rock River Chapter

Left to right, in back of Hammond concert artist David Hewlett, at the dinner-concert, Colony Club, Fond du Lac, Wis. Lynn Fairbanks, President of the Lakeside Chapter, Fond du Lac, Wis. John Janczak, President of the Rock River Chapter, Beaver Dam, Wis. and E.S. "Al" Rollo, owner of the Fox Cities and Fond du Lac Hammond Organ Studios.

St. Petersburg Chapter

The highlight of the second annual Christmas Party of the St. Petersburg Organ Club was the presentation of the First Past President's Pin to James A. Williams, (third from left). Others in the picture are from left to right, Lester Anderson, vice president; Mrs. Ralph Lynch, publicity chairman; James W. McKinley, president; Mrs. Rudy Thompson, secretary; Sally Baker, treasurer.



Westgate Chapter

Fairview Park (Ohio) Westgate Chapter. This three-year-old, lively chapter of one hundred members has regular meetings each month, featuring local professional organists and entertaining performances by the membership. Shown here are the 1964-65 officers.



Canton Chapter

Members of the Canton, Ohio Hammond Organ Society are shown here at a recent dinner and concert.



**Announcing
The Incomparable
X-66
Hammond Organ**

NAME IT...WIN IT

As a reader of the Hammond Times, you have the opportunity to enter Hammond Organ Company's "Name-the-X-66" Contest. If you submit the winning name, you will receive the fabulous X-66 Hammond Organ pictured on the facing page. But remember, all entries must be submitted on an official entry blank and you can get yours without cost or obligation. Official entry blanks will be available after December 31, 1965 from any Hammond Organ dealer or by writing to: Hammond "Name-the-X-66" Contest, Box 706, Hinsdale, Illinois 60523.



the greatest of all Christ

It has been called "the greatest monument to musical genius in the world," "the fixed star shining at the very pinnacle of the universal tone cathedral," "the finest adaptation of sound to sense that has ever been produced by the mind of man." It was composed by "the divine Saxon," "the colossal son of Apollo," "the Shakespeare of music and a poet for all time." It is *Messiah*, by George Frederick Handel.

Messiah is an oratorio, and an oratorio is simply a dramatic or epic text, usually based on a Biblical theme, set to music, in recitative, arias, and choruses, with orchestral accompaniment. Handel wrote thirty-two oratorios (along with more than forty operas and a wealth of orchestral music), and of them all, *Messiah* is perhaps the *least* representative, for it is more lyric and less dramatic than the others. Yet it is his best-known, best-beloved, and greatest work. Every year at Christmastime, it is performed, in whole or in part, in thousands of churches, community halls, and concert halls throughout the world (sometimes continuing an unbroken annual tradition dating back more than a century); its best-known airs are as famous as any music by any composer; on records, it sells thousands of copies each year.

Messiah is not, strictly speaking, Christmas music. Indeed, Handel did not consider it so, preferring to present it at the Lenten season. Only about one fifth is concerned with the Nativity; the rest deals with the Passion and Resurrection of Christ and His effect on the life of man. Many of its airs are sad; its tone is often one of contemplation. Surely such airs as "He was despised and rejected of men" and "Behold and see if there be any sorrow like unto His sorrow" are out of keeping with the Christmas season.

Yet we sing it at Christmas, and we probably always will. We sing it because no other piece of music, Christmas or otherwise, has expressed nearly so well the joy, thanksgiving, and gratitude we all feel at Christmas. No other piece of music embodies nearly so well the profound and pure emotions we share.

Handel wrote *Messiah* at a bad period in his life. Born in Germany in 1685, he achieved local success early and moved to Italy, where he concentrated on writing operas. He went to England at twenty-five. There, he achieved immense success with his "Italian" operas (written in the florid, Italian style). He became a British citizen and one of the leading impresarios in London. After several years, however, critics of Italian opera, and of Handel himself, wore the composer down, and by the 1730s, sick, dejected, and nearly bankrupt, he turned, just in time, to a new form.

That form was the oratorio, and it suited the English because it was sung in their language, and they could claim it as English music. It suited Handel because it was easier and cheaper to produce and, perhaps, because it gave him greater scope. In February, 1741, his last opera was produced; on August 22, 1741, he started work on *Messiah*.

He worked, as always, feverishly, rarely leaving his room, writing well into the night; the original score shows scratched-out notes, ink splotches, impatient corrections. On September 14, 1741, a fantastic twenty-three days after it was started, *Messiah* was completed (there were revisions later, but they were part of the refining). There

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Mas Music of all

BY RICHARD D. BARTLETT

can be no doubt that Handel had thought long and hard about the composition before he actually put notes on paper, and it is true that, as was the custom, he borrowed heavily from his own and other composers' works; yet it is still an astounding, almost superhuman achievement, made even more astounding by the fact that *Samson*, another great oratorio, was written in the forty-five days following the completion of *Messiah*!

Part of Handel's motive for writing *Messiah* was mercenary; and though he was a good man, there is no evidence that he was a particularly religious one. Yet there can be little doubt that *Messiah* is inspired, that something more powerful than worldly gain motivated its composition. It is said that just after Handel finished the "Hallelujah Chorus," his servant entered his room, to find the composer with tears streaming down his face. "I did think I did see all Heaven before me," Handel said, "and the great God Himself." From the evidence of the music, there is no reason to doubt his words.

The text of *Messiah* was taken from several books of the Bible and adapted, by Charles Jennens, to tell the story of Christ. They are beautiful words (part of the reason for *Messiah*'s success), and Handel has matched them almost perfectly to his music. Notice, for example,

what he does with "glory" or "risen" as they appear in the text; watch how musical contrasts match contrasting thoughts. Jennens was a pompous, rich, foppish man, who never produced anything comparable to *Messiah*. It is a mystery why, just this once, he should have risen so far above his ability.

Handel divided his airs quite evenly among bass, tenor, contralto, and soprano. Each voice is given at least one masterpiece to sing—the flow of inspired melody seems endless. Everyone, of course, has his favorites; but listen to "Every valley shall be exalted," "But who may abide the day of His coming," "Rejoice greatly," "He shall feed His flock like a shepherd," and "I know that my Redeemer liveth." All are inspired.

Great as the airs are, so much greater are the choruses. Among critics, Handel is most admired for his choral music, and *Messiah* contains his greatest efforts in this form. The "Hallelujah Chorus" is unsurpassed; but there are others, such as "For unto us a Child is born," only slightly less exalted. At the first London performance, the audience, including King George II, stood during the singing of the "Hallelujah Chorus"; today, new audiences hearing new singers stand. They stand in recognition of the fact "He shall reign for ever and ever." So shall *Messiah*.

Reprinted courtesy of McCall's Magazine



As we come to the close of the year, may I thank you for your wonderful letters, your questions, your comments, and for sharing your enthusiasm for playing the Hammond Organ. It occurred to me that all organists could profit from these letters, so I am devoting this month's column to as many of your questions as space permits.

beginner's corner

BY MILDRED ALEXANDER

QUESTION: How much practice time does it take to play a Hammond?

ANSWER: Much less than you think. It isn't how much you practice that makes the difference, it's *how* you practice. One wisely-speut half hour, five days a week, plus a once-a-week "playing" session, accomplishes much more than a once-a-week six hour practice or "fooling around" session.

QUESTION: My husband had emergency major surgery three months ago, eliminating our income, making it impossible for our family to continue lessons. All of us are getting discouraged; the children even losing interest. How can we keep up our enthusiasm for playing our Hammond until we can start taking lessons again?

ANSWER: (1) Thoroughly digest each issue of the *Hammond Times*, one article at a time. Sit down at your Hammond and learn what each writer is trying to teach you. In this way, you will get some marvelous ideas.

(2) Go to every free concert and promotion your Hammond dealer offers. Attend *regularly* the Hammond Organ Society or Club in your area. You can learn much from other Hammond organists.

(3) Get a good Method of organ playing, and stick with it, page by page, book by book. Read one paragraph of instruction at a time, then do what it says over and over until you can play that page easily, before going on to the next one.

(4) Have regular "social" times to play for each other, and aim for one new thing each time. All these suggestions will insure making progress until lessons can be resumed.

QUESTION: Should I use vibrato when playing church music?

ANSWER: I have searched the Bible (New Testament and Old) as well as doctrines from all Faiths, and nowhere have I found "Thou shalt not use vibrato in Church." The point being: There is no one source of authority on this question. The vibrato is not a sinful thing; it just makes

a sweeter, prettier sound, so it might help to use some vibrato on meditative or inspirational music. In my Church clinics, where we all share experiences and knowledge, the consensus is that vibrato should not be used in the Liturgy or Liturgical services. In other words, "When in Rome, do as the Romans do." Can you give suggestions for playing Christmas music?

QUESTION:

ANSWER:

Gladly. The traditional Christmas hymns: *Hark, The Herald Angels Sing*, *O Come All Ye Faithful*, etc. should be played as written—with a full registration, ensemble tab, or A (both hands lower manual), and a good strong pedal line. *I Heard The Bells On Christmas Day* should have some bells, don't you think? Play the melody on the upper manual with chimes on, drawbar and percussion tab, or 16' Flute with Marimba tab, or 80 0000 000, Percussion on-normal-slow-second, against an accompaniment on the lower that blends with the solo sound on upper.

Silver Bells should have a lighter or "silvery" bell sound on the upper manual. Use Harp Sustain, or 8' Flute with Marimba, or NO drawbars with Percussion ON-normal-soft-second, against a quieter accompaniment on lower.

Musie about the Infant Jesus should be soft and sweet. There are two tunes of *Away In A Manger* that make a nice medley or, if you are getting more proficient, try the melody with as much of the chord as you can handle high on the upper manual (00 3533 553) against Martin Luther's *Cradle Hymn* (that's like *Flow Gently Sweet Afton*) with left hand on lower manual 00 7654 000 (pre-sets) or 7654 0000 (spinets).

My favorite is *What Child Is This* played with both hands low on the upper manual with rolled chords and rolled Expression Pedal (00 4800 000) vibrato off. For the chorus, turn vibrato on, and play the melody high on the same manual.

For *Sleigh Ride*, *Jingle Bells* and *Santa Claus* music, the novelty sound (already so aptly discussed in the *Hammond Times*) is most interesting. You owners of Hammond Organs with Reiteration should have fun using that with Percussion, instead of pumping the Expression Pedal.

For popular songs (*White Christmas*, *Christmas Song*, *I'll Be Home For Christmas*, etc.,) I like a big Theatre Organ sound, with fairly full registration tabs on both manuals, or upper: 53 8835 555; lower: 00 8865 000 (pre-sets) or 8865 0000 (spinets).

And by all means, get *Auld Lang Syne* ready (with the same registration) for New Year's Eve, and as you play it, please remember we all wish you the best year ever, full of the happiness that comes with enjoying your wonderful Hammond Organ.

FUN AT THE HAMMOND



The Christmas holiday season is near us now, and the age-old song of the angels from that first Christmas will soon re-echo up and down the breadth of the land. This year I hope you feel, as Christmas approaches, that you have learned more than you knew last year . . . that you play better now . . . that you have increased your organic "vocabulary" to the point where you have learned many beautiful Christmas numbers. Yes, this year, for many of you, it will be a far cry from the first halting, stumbling trials at *Silent Night* as you tried it on the new Hammond you received for that Christmas gift a year or two ago.

BY ORVILLE R. FOSTER

A Philosophy of

Christmas Music

The ever-increasing trend today is aptly proclaimed on billboards, in newspapers and on TV and radio . . . "Let's put Christ back into Christmas!" Today there are many ecumenical discussions among nearly all of the Christian faiths, and indeed, among Jewish, Moslem and other groups of varied religious convictions . . . All these are taking steps to join together to advance greater understanding in the field of religion. Nowhere can the spirit of true religious feeling be more properly or adequately portrayed than at the console of the Hammond Organ. Here you will find peace and serenity, and an opportunity to do your own little share in bringing to your family circle many of the beauties of the music of this holy season.

How can this be done? Well, let's investigate how to ornament your Christmas music so that it will be truly outstanding. Tonal colors will play an important part; and with the millions of tonal possibilities on the Hammond Organ, you are *all set* in that department if you are not afraid to try some new registrations. With this in mind, let me offer you some thought-out registrations of music which you may find interesting. Try any (or all) of the following for right hand melody numbers, with the chords held on the lower manual, and the melody played (single note) on the upper manual.

UPPER	LOWER	LOWER
U 08 8005 503	L (Pre-Set) 00 2334 543	(Spinet) L 2334 543(0)
U 05 3878 503	L (Pre-Set) 00 2333 243	(Spinet) L 2333 243(0)
U 05 6768 030	L (Pre-Set) 00 4322 123	(Spinet) L 4322 123(0)
U 88 0077 000	L (Pre-Set) 00 6543 123	(Spinet) L 6543 123(0)
U 60 1860 600	L (Pre-Set) 00 6543 122	(Spinet) L 6543 122(0)

(USE VIBRATO 3 ON BOTH UPPER & LOWER ON ABOVE)

This holiday issue of the Hammond Times features *Amahl and the Night Visitors*. Have you heard this lovely work completely through, not once, but several times? It is worthy of your earnest consideration. Note the beauty of many of the special effects. For example, the little shepherd's tune which is used at the beginning and the end of the composition, as played by Amahl, the shepherd boy. Notice the tone color of the whimsical melody . . . know what instrument that is? An oboe! Bach used that same tone in his delightful *Jesu, Joy of Man's Desiring*. Here are several oboe tones which you may use for your own work. I have put the oboe tone on the upper manual, and have indicated a contrasting tone, string-like in quality, for the accompaniment on the lower manual. Try these set-ups for several different numbers, please.

UPPER	LOWER (Pre-Set)	LOWER
U 00 0578 880	L 00 5544 123	(Spinet) L 5544 123(0)
U 00 6765 670	L 00 5543 123	(Spinet) L 5543 123(0)
U 00 2688 460	L 00 5544 122	(Spinet) L 5544 122(0)
U 00 5585 730	L 00 4433 100	(Spinet) L 4433 100(0)
U 00 0881 530	L 00 2443 112	(Spinet) L 2443 112(0)

(ON ALL THE ABOVE USE NO VIBRATO ON UPPER;
BUT USE VIBRATO 3 OR FULL VIBRATO ON THE LOWER)

Another beautiful effect which is used a great deal during the holiday season is that of chimes. And what *beautiful* chimes you can get on the Hammond Organ! Set the upper manual in this fashion, so that *both* hands may play on that upper manual when you come to the tune:

U 00 8876 543 L 0038 (Spinet) 380

On the lower manual set up the first two white drawbars at 38 . . . *just those two* drawbars . . . nothing else! Take the vibrato OFF on the lower manual and play the following with *both* hands on the lower, watching to move your Swell pedal as indicated. Notice in the marking for Swell pedal that it is *in motion* (in the act of being opened) as you strike the chime. Then continue to open it completely, and bring it back to completely closed position, all the while holding the notes of the chime itself. It may take a little work to get the timing of the opening and closing of the Swell pedal so that it sounds very natural (as a *good* chime should!), but once you get it, you will be pleased at the results. Suppose we use these chimes as an opening for the Hallelujah Chorus (*Messiah*) to give it a little "festive" air. We would play the opening like this:

CHIME INTRODUCTION TO HALLELUJAH CHORUS

PRE-SET ORGANS

U 00 7765 420
L 00 3400 000
Pedal 41 Chimes
Vibrato OFF

SPINETTS

U 1743 420 101
L 3400 000 101
Pedal 4
Vibrato OFF

Chimes

arr. by Orville R. Foster

HALLELUJAH CHORUS (Messiah)

Try these tonal suggestions . . . right now, before Christmas gets here . . . then you will be sure that when Christmas comes, and you play some Christmas music for your guests, you will find that they, like you, are having more and more FUN AT THE HAMMOND. Merry Christmas to every one of you, my dear readers!!!

SACRED and CHURCH MUSIC

HYMNS FOR THE ORGAN

by Don Husted
Hope Publishing Co. \$2.00
Don Husted, you may know, is Billy Graham's organist, and many of these selections have been heard in evangelistic crusades the world over. The arrangements are not for beginners, but likewise the moderately accomplished organ player will find no difficulties. These are arrangements, not just a scoring of the hymn itself. For example, *The Old Rugged Cross* brings in very effectively portions of Hassler's *Passion Chorale*. I'd buy the book just for Don's superb arrangement of *Howe Thine Own Way, Lord*.

For some reason or other, all of a sudden, I receive a great deal of sacred music for review. Much of it will be found quite useful for the home organist since it is based on hymns. I'll start my reviews with this home-type music. Also don't forget, this can be used in church as well.

HYMNS AMERICA LOVES BEST

arr. by Dick Liebert
Sacred Songs \$1.50
Arrangements of nine familiar hymns. Dick often changes the key for the second or third verse which adds interest to the arrangement. I like, especially, *Now The Day Is Over*, and you will, too.

ALL-STAR ORGAN COLLECTION

Sacred Songs \$1.50
Seven organ arrangements by America's leading gospel organists—Lorin Whitney, Dick Liebert, Don Husted, Dean McNichols, Fred Bock, Lew Charles, and Richard Ellsasser. Quite an imposing list of arrangers, isn't it? All of which means I don't have to discuss the music. The arrangers attest to the quality you'll find here.

MUSIC FOR THE CHURCH

ORGAN AND PIANO DUETS

arr. by Martha Powell Setchell \$2.50
FLUTE AND TRUMPET
TUNES FOR ORGAN
Edited by Alec Wyton
R. D. Row Music Co., Inc. \$3.00
Two fabulous books, if this is the kind of music you are looking for. By all means get the duet book, the arrangements of fairly familiar standard sacred melodies are outstanding. Alec Wyton is organist at the Cathedral of St. John the Divine, and his book contains selections from the works of John Stanley, superb music in the classical style. Difficult.

FOUR ORGAN PRELUDES ON CHORALE TUNES

by Cecil E. Lapo \$1.75
NINE COMPOSITIONS
FOR ORGAN

by Samuel Walter
Abingdon Press, 55 East 55th St. \$2.50
New York, N.Y. 10019
You won't find any better music than there is in these two volumes. All church organists, please look at these. Except for one number, Walter's toccata which is called *Slane*, the music is all rather simple to play. Walter's style of writing is what, for purposes of identification, I like to call "contemporary"—the classical organ sound through the use of strong, virile, often dissonant harmonies. In the "pop" field I use the term "modern" to identify the use of extended, substitute, and altered chords.



All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

JOYFUL CHRISTMAS

arr. by William Simon
Robbins Music Corp., 1540 Broadway, \$1.95
New York, N.Y. 10036
The twenty-six numbers here are all scored very simply and include all of your favorites for the holiday season, as well as several you won't find in other collections, a *Hawaiian Christmas Song* for example. Another song you'll like is the *Secret of Christmas* by James Van Heusen, a pretty ballad-type song.

At this season of the year let me remind you of several folios which have been around for some time which you will enjoy. Orville Foster's *Merry Christmas Album for the Hammond Organ* (Ethel Smith Music Corp. \$2.50), *Christmas for Hammond Organ* (Remick \$1.50), and two folios with easy, modern harmonizations, *Fred Feibel's Collection of Christmas Carols* (Boston Music Co. \$1.25) and *Porter Heaps' Carols for Christmas* (Keyboard \$1.00).

PLAY AND SING AT THE HOME ORGAN

Volume No. 3 \$2.00
Lorenz Publishing Co.
Half of the thirty numbers are sacred music and hymns, songs like *Beautiful Isle of Somewhere*, *I Know That My Redeemer Liveth*, *Birthday Of A King*, etc. The rest are familiar pops like *Fascination* and the *Skater's Waltz*. The arrangements are very easy, scored on two staves with pedal cues in the bass clef. A plastic ring binder lets the pages stay open easily.

Record Report by the Editor



SACRED SELECTIONS
with Orian Osburn at the
Hammond Organ
Echo Records ELP 7026

Despite the fact that Mr. Osburn has been blind since he was nineteen days old, he currently holds twenty or more revivals and camp meetings each year in which he provides a splendid musical program. Orian Osburn presents a fine sampling of his keyboard style in this album which includes *Battle Hymn of the Republic*, *What a Friend We Have In Jesus*, *My God Is Real*, *'Til the Storm Passes By* and other selections.



ORGAN MUSIC FOR CHRISTMAS
Eddie Layton at the
Hammond Organ
Epic Records LN 24118

The music of Christmas is among the loveliest and most nostalgic in the world. The ageless carols and songs of this season echo around the world with a spirit that transcends any barrier of language or geography. Eddie Layton's matchless style is well illustrated in this fine collection of holiday treats including *Let It Snow*, *White Christmas*, *I'll Be Home For Christmas*, *God Rest Ye Merry Gentlemen*, *It Came Upon a Midnight Clear* and *Silent Night*.



ORGAN TREASURES
Viola Klaiss at the
Hammond Organ
Ve Ray Productions
1310 Sandpiper Lane
Lantana, Florida

Viola Klaiss is a fine artist, possessing a great talent for musical interpretation and an uncluttered technique that is clearly displayed in this recording of traditional favorites. It is a pleasant listening experience when Miss Klaiss applies herself to such perennial favorites as *Autumn Leaves*, *Viennese Melodies*, *Smoke Gets In Your Eyes*, *Greensleeves*, *September Song*, *Indian Love Call* and many others.



MIDNIGHT SUN
Earl Grant at the
Hammond Organ
Decca DL 74338

Here, in a setting of romantic favorites, is an impressive display of the organ artistry that makes Earl Grant so very popular. Dreamy numbers embellished with distinctive rhythms abound in this album—where the beauty of the melodies is enhanced by the style of Grant's magical interpretations. *Midnight Sun*, *Red Sails In The Sunset*, *Don't Worry 'Bout Me* and *Mr. Lucky* are just a few of the selections offered in this highly recommended album.

T.V. FAVORITES
Larry Ferrari at the
Hammond Organ
Sure Record Co. SS Vol. 700
P.O. Box 94, Broomall, Pa.

Larry Ferrari plays with an individual style and talent that is readily apparent in this album. Popular numbers treated in a professional manner make this collection of music an exciting experience. *Moonglow*, *Blue Tango*, *Alley Cat*, *Hello Dolly* and *Once In A While* are just a few of the highlights offered in this first-rate recording.



CHORD ORGAN PLAYING TIPS



BY TED BRANIN

It hardly seems possible that it is Christmas again. As with most of us, it may seem to you that the years fly by faster and faster. They do add up quickly, and often too late we regret having neglected some of the things we should have done.

One thing we can do is to become a little old fashioned, and get the family together for some singing. This may be difficult to promote, but if you do get a song-fest going, you might be pleasantly surprised at how much fun it is for everybody including the young people.



SELECTING MUSIC

Your first step, of course, is to get together a lot of Christmas music. Such music can be thought of as comprising three main kinds:

- 1) Popular songs with a Christmas text.
- 2) Traditional songs and carols about Christmas. (Not sacred.)
- 3) Christmas hymns and carols with a sacred text.

If you use the kind of music that suits your household best, the singing can be fun for everybody. People of all ages can enjoy belting out a chorus or two of *Frosty*, *The Snow Man*, or *Rudolph*. Any of these popular songs with some life to them are fun to do. The traditional secular songs are gay at times and serious at times. There are many songs and carols in this group which are between the popular and the religious types of Christmas music, such as *Good King Wenceslas*, *Up On The Housetop*, etc. You are all familiar with the more serious carols and hymns pertaining to the religious aspect of Christmas. The loud commercial approach to Christmas often all but conceals the true meaning of this season, so here is a chance to introduce into your home some of this true Christmas spirit with a few singing and playing sessions which will be greatly more significant and effective than merely listening to this music.

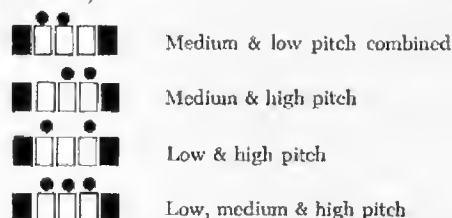
SELECTING TONE QUALITIES

The registrations which you usually find in various Hammond Chord Organ albums almost invariably include the Strings and/or Flutes tablets, lending a certain similarity to many tablet settings. An excellent idea for producing a wider variety of distinctive sounds is to omit these two tablets, and use combinations of just the solo tabs. Try the following ideas:

Set the Timbre (tone quality) tablets as follows for a combination of a deep and brilliant tone:



Set the Register (octave) tablets in any one of the following ways (diagrams show just the three center white tablets):



To each of these, you can add the Woodwinds for additional mellowness, or you can vary these sounds even further by using the Vibrato Wide or Vibrato Small tablets. These cancel out part or all of the vibrato (the rapid wavering of the pitch). Such vibrato changes are particularly appropriate for selections of a religious nature.

LEARNING THE MUSIC

If you learn to play a lot of selections with confidence before promoting a singing session, it will be more fun for everybody. This is no time for groping for notes; the organist should hold the singers together and carry them along.

The best way toward playing with confidence is to learn to play all the chords correctly, then the melody, and then put them together. Try practicing the left hand separately while holding down the left pedal on each song. Then do the right hand alone, and then both together. These simple steps of separating the learning processes produce surprisingly good results.

Most of the popular types of Christmas songs sound best with a 3/4 or 4/4 beat. These are described in your OWNERS PLAYING GUIDE. Try learning them first as suggested above without a beat, then when you know them quite well, add the beat.

A natural reaction to these suggestions very well could be, "I just don't have time to do all this, especially near Christmas." Is it not conceivable, however, that we all expend a lot of time and energy on many inconsequential things which are merely time-consuming, but not really important? Why not eliminate some of these unnecessary extras and take time for some of this do-it-yourself music which will have a tremendously salutary effect upon everyone!

There is no season where music plays a more important role than right now at Christmas time. Let's enjoy it to the fullest by including some group singing at home around the Hammond Chord Organ.



STRING STOPS

on the hammond

by Stevens Irwin

This list of String Stops is to be used in conjunction with Stevens Irwin's article which appeared in the October Hammond Times

PART II

STRING
ACCOMPANIMENTS
00 1000 000
00 2000 000
00 2100 000
00 3210 000
00 4300 000
00 5321 000

VIOLONE 16'
12 3100 000
13 2100 000
35 2121 000
35 1131 121
12 1020 000
13 1031 021

DULCIANA
00 3201 000
00 3201 010
00 3201 321
00 3201 110
00 3201 111
00 3201 021

AVERAGE 'CELLO
00 6353 231
00 6353 321
00 6353 123
00 6353 222
00 6353 234
00 6353 033

ECHO 'CELLO
00 4231 000
00 4231 010
00 4231 012
00 4231 121
00 4231 111
00 4231 232

SOLO 'CELLO
00 5373 213
00 5373 312
00 5373 234
00 5373 345
00 5373 456
00 5373 567

OPEN
FLUTE CONTRASTS
00 6300 000
00 3310 000
00 3521 000
00 5321 000
00 7543 000
00 8421 000

VIOLINA 4'
00 0101 021
00 0101 011
00 0101 010
00 0102 021
00 0203 021
00 0302 021

ERZAHLER—
STRING HYBRIDS
00 2311 111
00 2311 321
00 2311 121
00 2311 021
00 2311 221
00 2311 122

MUTED 'CELLO
00 4351 060
00 4351 033
00 4351 234
00 4351 143
00 4351 043
00 4351 030

ECHO MUTED 'CELLO
00 4230 000
00 4230 111
00 4230 013
00 4230 321
00 4230 222
00 4230 123

WOODEN 'CELLO
00 6242 000
00 6242 321
00 6242 122
00 6242 233
00 6242 123
00 6242 204

STOPPED
FLUTE CONTRASTS
00 8000 000
00 8010 000
00 8020 100
00 6000 000
00 6020 000
00 5030 000

VIOLA DIAPASON
00 6453 000
00 6453 010
00 6453 321
00 6453 121
00 6453 110
00 6453 210

DOLCE—
STRING HYBRIDS
00 3312 111
00 3312 321
00 3312 122
00 3312 121
00 3312 011
00 3312 000

'CELLO D'AMORE
00 4140 111
00 4140 222
00 4140 123
00 4140 013
00 4140 303
00 4140 555

'CELLO CELESTE
00 3352 222
00 3352 333
00 3352 111
00 3352 234
00 3352 104
00 3352 242

AVERAGE VIOLA
00 4241 010
00 4241 110
00 4241 210
00 4241 100
00 4241 321
00 4241 111

VIOLA D'AMORE
00 4121 000
00 4121 020
00 4121 200
00 4121 002
00 4121 220
00 4121 111

VIOLA POMPOSA
00 6354 321
00 6354 310
00 6354 432
00 6354 543
00 6354 421
00 6354 111

VIOLA
D'ORCHESTRE (p)
00 1234 567
00 1234 456
00 1234 345
00 1234 234
00 1234 123
00 1234 678

SOLO VIOLIN
00 0243 434
00 0243 343
00 0243 321
00 0243 235
00 0243 346
00 0243 055

VIOLA CELESTE
00 1243 123
00 1243 011
00 1243 111
00 1243 040
00 1243 124
00 1243 432

ECHO
VIOLA D'ORCHESTRE
00 1131 111
00 1131 121
00 1131 131
00 1131 132
00 1131 123
00 1131 333

ECHO VIOLA
00 3132 000
00 3132 010
00 3132 111
00 3132 321
00 3132 210
00 3132 211

VIOLA
D'ORCHESTRE (mf)
00 2345 040
00 2345 060
00 2345 344
00 2345 234
00 2345 345
00 2345 242

VIOLA
D'ORCHESTRE (mpp)
00 0132 111
00 0132 121
00 0132 234
00 0132 124
00 0132 131
00 0132 321

GRAND VIOLIN
00 4262 254
00 4262 246
00 4262 555
00 4262 456
00 4262 324
00 4262 242

ECHO
VIOLA CELESTE
00 1223 232
00 1223 343
00 1223 121
00 1223 013
00 1223 321
00 1223 111

ETHEREAL VIOLIN
00 0141 111
00 0141 123
00 0141 321
00 0141 222
00 0141 131
00 0141 030

VIOLA DA GAMBA
00 2352 010
00 2352 020
00 2352 030
00 2352 040
00 2352 050
00 2352 060

VIOLA
D'ORCHESTRE (mp)
00 1245 243
00 1245 123
00 1245 234
00 1245 444
00 1245 333
00 1245 353

MUTED VIOLA
00 2041 111
00 2041 340
00 2041 222
00 2041 500
00 2041 050
00 2041 005

SOLO
MUTED VIOLIN
00 4252 033
00 4252 043
00 4252 066
00 4252 300
00 4252 123
00 4252 061

MUTED
VIOLA CELESTE
00 3250 122
00 3250 012
00 3250 021
00 3250 111
00 3250 333
00 3250 040

ETHEREAL
VIOLIN CELESTE
00 0132 111
00 0132 030
00 0132 223
00 0132 235
00 0132 122
00 0132 144

ORCHESTRAL
STRINGS
00 1135 343
00 1135 234
00 1135 456
00 1135 567
00 1135 060
00 1135 321

SALICETINA 4'
00 0203 032
00 0203 033
00 0203 022
00 0203 031
00 0203 012
00 0203 041

CONE GAMBA
00 3450 321
00 3450 432
00 3450 421
00 3450 330
00 3450 210
00 3450 222

VIELLE MYSTIQUE
00 0131 111
00 0131 121
00 0131 131
00 0131 222
00 0131 123
00 0131 321

SALICIONAL
00 3254 321
00 3254 432
00 3254 211
00 3254 330
00 3254 111
00 3254 221

AVERAGE GAMBA
00 5454 321
00 5454 210
00 5454 304
00 5454 243
00 5454 432
00 5454 113

VIOLA A PAVILLON
00 1321 123
00 1321 012
00 1321 001
00 1321 112
00 1321 234
00 1321 345

VOX HUMANA
00 1100 112
00 1100 021
00 1100 032
00 1100 121
00 2001 121
00 1010 101

VOX CELESTE
00 3234 121
00 3234 232
00 3234 111
00 3234 321
00 3234 222
00 3234 234

BELLED GAMBA
00 4353 012
00 4353 122
00 4353 123
00 4353 234
00 4353 345
00 4353 134

AEOLINE
00 1122 211
00 1122 111
00 1122 121
00 1122 112
00 1122 123
00 1122 321

VOX MYSTICA
00 0021 111
00 0021 121
00 0021 123
00 0021 321
00 0121 012
00 0121 122

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MUSIC'S MOST MEMORABLE MOMENTS . . . ONE IN A SERIES

GIAN CARLO MENOTTI and AMAHL AND THE NIGHT VISITORS

By all standards, the most popular living opera composer in 1949 (as to-day) was Gian Carlo Menotti. So it was not surprising that the National Broadcasting Company should commission him to compose an original opera specifically for television.

What was surprising is that it should commission anybody. The idea of scheduling an original opera in prime time was revolutionary and adventurous. Would there be an audience for it? Would it not be at best just an artistic success and a popular failure? The powers at NBC didn't think so. Neither did Menotti.

He was given a free hand; he could choose any subject and form that appealed to him. But it was some time before he hit upon a plot. Then one day he saw a painting by Hieronymus Bosch of the three wise men and the Christ child. This was the

seed, and the bittersweet, poignant story of Amahl, the crippled boy who is visited by the wise men and cured by the miracle of his own generosity and love, evolved rapidly.

Menotti, as always, wrote his own libretto, composing music and words virtually simultaneously. The opera was in the tradition of his earlier successes, *The Medium*, *The Telephone* and *The Consul*, combining a miraculous melodic facility with an equal mastery of dramatic techniques. And, in *Amahl*, as in no other of his works, there is a sustained tenderness that captures the imagination and the heart.

The opera was given on Christmas Eve, 1951, with Chet Allen as Amahl and Rosemary Kuhlmann as his mother. Immediately Menotti's faith and the faith at NBC was justified. The opera was an artistic success—and it

came to be seen by more people than any other opera in the history of music.

Amahl and the Night Visitors has been given on television at least once every year since its premiere; record sales have been excellent; opera companies, schools and churches all over the country perform the work on stage; performances have been given in many languages all over the world. Musically and dramatically it is universally touching, universally loved.

That day when Gian Carlo Menotti accepted the commission and started work on his opera for television surely must be listed among music's most memorable moments.

HAMMOND ORGAN

"music's most glorious voice"